

DOCUMENT RESUME

ED 439 982

SO 028 928

AUTHOR Brouch, Ginny, Ed.
TITLE Building Relationships: A Symposium in Art Education Management ([1st], Flagstaff, Arizona, July 8-9, 1988).
INSTITUTION Arizona State Dept. of Education, Phoenix.
SPONS AGENCY Northern Arizona Univ., Flagstaff.
PUB DATE 1989-00-00
NOTE 59p.
PUB TYPE Collected Works - Proceedings (021)
EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS *Art; *Art Education; Cooperation; Discipline Based Art Education; *Educational Administration; Elementary Secondary Education; Information Networks; *School Community Relationship; Social Networks
IDENTIFIERS *Arizona

ABSTRACT

This symposium focused on art education management and saw the first steps taken to build communication networks with professional colleagues in educational leadership positions throughout Arizona. The booklet provides the addresses of the keynote speaker and other invited guests. Speakers include: (1) Thomas A. Hatfield, author and executive director of the National Art Education Association; (2) Charmaine Rusu, president-elect of the Arizona Parent-Teacher Association; (3) Thava Freedman, member of the Holbrook School District Governing Board and Navajo County's representative to the Arizona School Boards Association Board of Directors; (4) Ed Ariaga, principal of the Tuscon High Magnet School for the arts; (5) Ginny Brouch, president Palo Verde Research Associates; (6) Mary Nackard, Coconino County School Superintendent; and (7) Thomas McCraley, Yuma School District No. 1, Superintendent. (EH)

BUILDING RELATIONSHIPS: A SYMPOSIUM IN ART EDUCATION MANAGEMENT

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NORTHERN ARIZONA UNIVERSITY AT
FLAGSTAFF JULY 8 - 9, 1988

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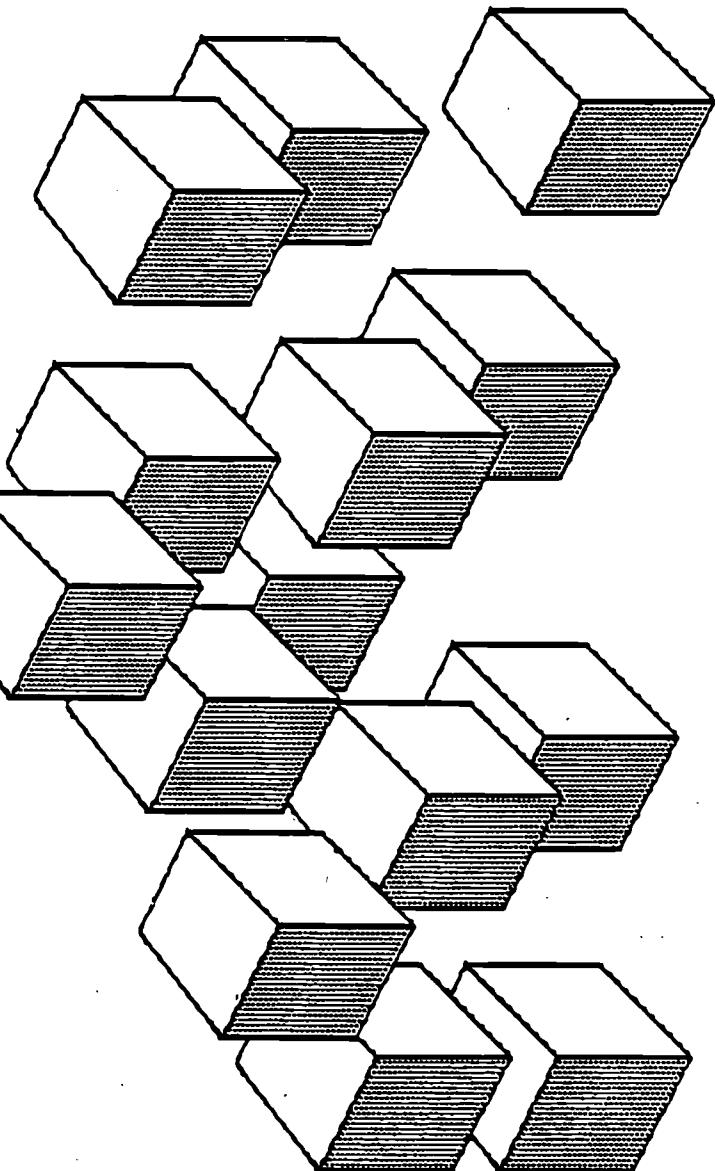
Gretchen A. Boyer

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Printed in Phoenix, Arizona

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Arizona Department of Education

Total Copies Printed	200
Total Printing Cost	\$245.00
Unit Printing Cost	\$1.225
Date of Printing	1/89
Reprint: 50 Copies, \$47.91, \$56. 11/90	

**Ms. Gretchen Boyer
Fine Arts Specialist
Arizona Department of Education**

July 8 and 9, 1988 were special days for art education in Arizona. More than a hundred art educators and administrators and leaders of all sorts and levels of office gathered at the Northern Arizona University campus in Flagstaff for a symposium in art education management. Entitled "Building Relationships", first steps were taken to build communications networks with our professional colleagues in educational leadership positions throughout Arizona.

Our keynote speaker was Dr. Thomas A. Hatfield, executive director of the National Art Education Association and author of the book *An Art Teacher in Every School!*. Tom shared information with us on how South Carolina was able to enrich art programs and increase the numbers of art teachers and programs throughout the state.

Six other guests presented information on a variety of topics relating to the building of professional relationships. Mrs. Chammaine Rusu, president-elect of the Arizona Parent-Teacher Association gave an overview of how PTA's can contribute to the installation and/or success of an art program in the schools. Mrs. Thava Freedman, a member of the Holbrook School District Governing Board and Navajo County's representative to the Arizona School Boards Association Board of Directors, presented an overview of how school boards work, how to present information to the various member interests and how to convince others to support art education programs. Mrs. Freedman was highly instrumental in the installation of DBAE in the Holbrook Schools. Mr. Ed Ariaga, principal of the Tucson High magnet school for the arts, reported on the tremendous progress that has been made at that school in terms of curriculum development, improvement of facilities for art teaching, and the positive effects of the arts on the students and faculty of the school. Dr. Ginny Brouch presented information on changes over time, administrative tradeoffs, and a "wish list" of things that would contribute to the improvement of art education in Arizona. Ms. Mary Nackard told us about how the County School Superintendents Offices work and what

those offices might be able to do to assist and promote art education throughout the districts within each county. Finally, from the perspective of the school district superintendent, Dr. Thomas McCraley of Yuma District #1 gave insights into the conduct and leadership of a good art education program.

These presentations were followed by round table discussions where speakers and audience could interact in small groups and do some brainstorming and idea sharing. Closing remarks were given by Ms. Betty Inman Lee of the State Board of Education.

Special meetings were held for representatives of the model schools program which has been designed to assist school districts in developing long range plans for the arts. If your district will make the commitment to develop a long range plan for the arts and to carry it through, then your district can become part of the model schools project also. Currently, Yuma, Kayenta, Morristown, Paradise Valley, Somerton and Flagstaff Districts are participating.

This publication of the proceedings of the symposium provides an overview of the ideas shared by our keynote and guest speakers. The Department of Education also has video tapes of the presentations and copies will be made for anyone who would like to review the presentations or use them for inservice. Send four, blank video tapes to me, and our offices will return copies to you.

I would especially like to thank President Eugene M. Hughes and many administrators, faculty and staff at Northern Arizona University for working with the Arizona Department of Education to co-sponsor this symposium. Dr. Ray Newton, Dean of Fine Arts, Professors Richard Beasley, Ron Piotrowski and Sandy Bakovich of the Art Department participated in not only the planning but also the introduction of speakers and the general hospitality for the event. Ray hosted a steak dinner cookout at a local park on Friday evening, a very pleasant and restful interlude between the keynote and the very intensive Saturday of work. We were all warmly welcomed by the Academic vice-president, Dr. Paesy Reed, and by Dr. David Whorton and Dr. Henry Hooper. A special display of printmaking, an exchange exhibit with children in Japan, added special richness to the environment.

Special commendation goes to Lorna Corlett, Debra Bobier-McCarthy, Rene Malmgren, and Hugh Callison for leading the round table discussion groups. Special thanks, too, to Barbara Berrett for designing the program, to Sharon Hill for organizing and supervising the registration process and providing hospitality leadership, to my husband, David, for moral support and for helping with chef duties at the park.

Thank you to those who attended and participated in the symposium. It grew from a small, pre-registered group of less than fifty to more than 120. We were most pleased by the attendance.

Another thank you goes without question to C. Diane Bishop, our state superintendent of public instruction who has been totally committed to and supportive of our efforts on behalf of art education, to Larry McBiles and Lois Easton, my immediate supervisors at the department, and to Vergie Bell and her capable staff who do so much work for us in the printshop.

We hope to continue the symposium over the next few years. Northern Arizona University will continue to confer credit to those who attend and elect to register for credit and the National Art Education Association has agreed to endorse our sessions and help with public relations efforts. Eventually, the relationships we can build within our state should assist each art educator to work better and to "work smarter" with the educational leadership at all levels.

If you missed this one, we hope you can attend one of the next symposiums!

Gretchen Boyer is the Fine Arts Specialist for the Arizona Department of Education.

Copies of video tapes (VHS 120) are available for the symposium presentations. Send 4 blank tapes to:

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Phoenix, AZ 85007**

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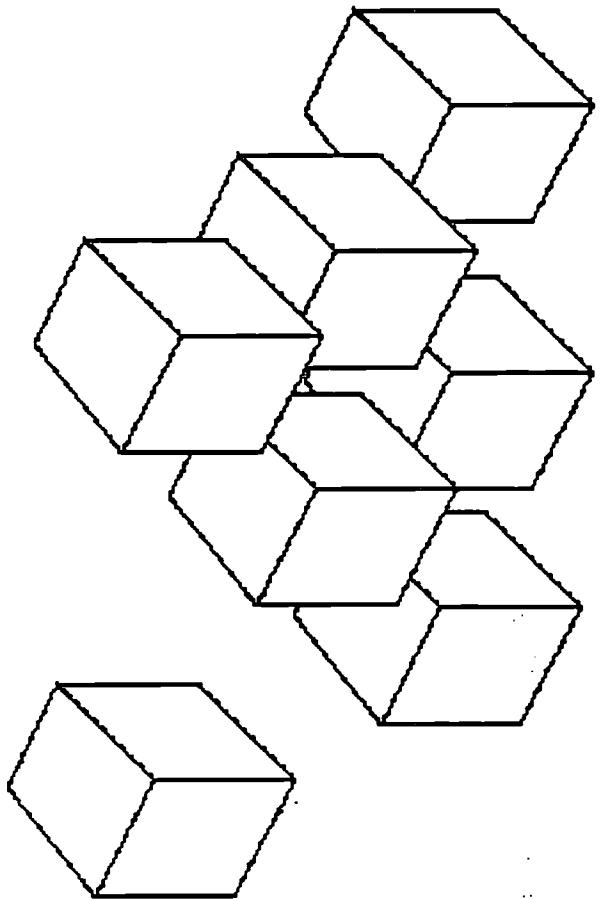
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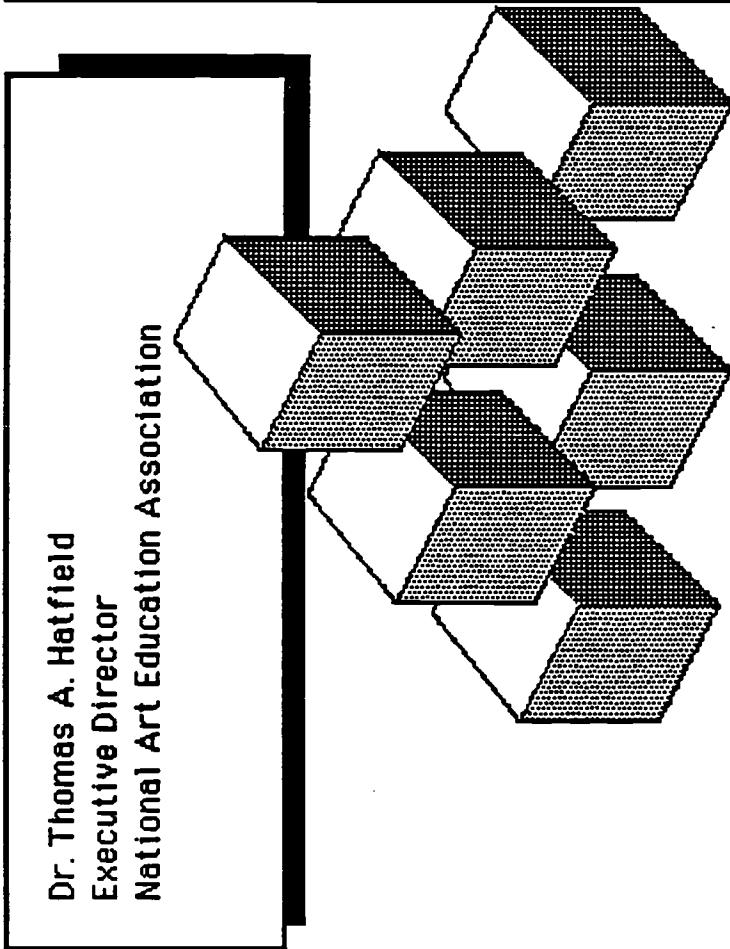
Readers are asked to please remember that the words in this publication were obtained from transcripts of the audio tapes compared with reviews of the VCR tapes, not from papers prepared by the speakers. Any errors, therefore, are the responsibility of typists/transcribers who labored with great difficulty to understand concepts, names and places not generally in their daily milieu.

It has been a privilege to edit this work.

GINNY BROUCH
NOVEMBER, 1988

Camera-ready copy for this document was word processed in MacWrite and illustrated in MacPaint, imported to PageMaker and outputted on a LaserWriter Plus using the Macintosh Plus microcomputer.

**Dr. Thomas A. Hatfield
Executive Director
National Art Education Association**



In the early 70's, when I first went to South Carolina, art education was not a very important part of the school programs. We had something in our accreditations standards, though, that said that every grade should have 75 minutes a week in the arts at the elementary level. It could be art or music or art and music or whatever you wanted. In the 7th and 8th grades, where arts were elective, schools were required to offer two courses in fine arts. So some schools had band 1 and 2, chorus 1, chorus 2, art 1 or 2. Any two courses. I'm talking now about 1971, 1972. The early days.

We began taking a look at what was really going on in the schools. What we found was less than one hour a week for the arts in elementary schools. Children were spending more time at recess than learning arts. They spent more time on the school bus than in art instruction. They spend more time eating lunch than in art.

We felt that there were some big deficiencies. We found out, too, that because of the allocation of time, classroom teachers were doing refrigerator art and all those other kinds of things like ditto coloring and such because there wasn't sufficient time to prepare proper arts lessons.

Well, when you start doing this, in order to get these programs going, you have to get people involved, people like yourself. You know what that's like. A lot of us are experts at knowing all the things we can't do. We can't do this in Arizona because we're 46th on the economic scale. Or, this is nice, but we can't do it because we have districts that only have one or two schools. This is what I heard yesterday, you will hear it today and tomorrow. We can't do that because the administrator won't let us. We can't do that because we don't have the money. We become sort of paranoid. We are experts at all the reasons we can't do something. That's history.

We began to ask the question: Who should teach art? We really had some questions about that. Doesn't it make more sense to hire somebody who has a minimum of 40 hours in art to provide art instruction than somebody who has between zero and 3 or maybe 4 courses in art to teach art to children? Some schools said they had a really large artist in the schools program. Very large. We looked at that and said, well, that's nice but that really doesn't count either because it is only for a week or day or month. It is not sustained. You wouldn't do that in reading. You wouldn't do that in math.

So what happened was that we decided we would have to convince school councils to build on the use of artists as staff development. No substitute for prepared art teachers, but a step better than what had been going on.

At the high schools, 85% of the students were going through the system with no opportunity to learn about the arts. Art wasn't required for graduation from high school. Twenty-five percent of the schools didn't even offer art. Students didn't need art to get into a college or university. It wasn't on the list that said "this is important". Art almost didn't exist on anybody's list and when it did, it was only marginally important.

In 1976, we got together, much like what you have here, a number of people who said what some of the needs were. We made a list of the needs. Then we worked to involve every group of people working in and with school concerns: school administrators, state board members, everyone. And we came out with this kind of position statement, we developed a plan with specific activities, who was going to do it, when it would start and end, estimated costs. We began with 30 districts involved.

In 1977, we doubled the number of districts from 30 to 60. By 1981, we were off the charts. We had all the districts in the state involved in program implementation, growth, assessment.

At the State Department of Education, we began developing a monitoring system using computers and computer printouts. Districts were wired directly to our system so we could look at what was being provided for art and see if things looked about right. We actually went around to the districts and made program recommendations, much like accreditations. Sometimes we found big gaps between what we thought we were achieving and what actually came out. Big gaps between the real world and where we thought we were going. We began to fill the gaps with programs.

What we need to do is get together in groups, sit down and think about things we can do. We will make waves, alienate some people, ask pointed questions, rock boats, get people involved, get them to accept responsibility, make commitments. To do this, we have to first give some thought to the notion of leadership. Administering is just moving things around. The real key to leadership is to develop people. If you move people, they will move the things around.

In order to change someone's mind about something, the first thing you have to do is make them think about it. We asked some questions about where people spend time? If you spend your time solving problems, you move your group or your organization along like, kind of like fixing a flat tire. You move along a road, the tire goes, you get out and change it, fix it and get back to the road. As you move forward, it doesn't move you up, it moves you forward.

So we said, maybe we ought to stop looking at problem solving and say I'm not going to go down that road any further, I'm going to anticipate these ahead of time and I'm going to go around or under them or through or whatever. That's what I call problem finding. Then we said, "We're always going to have problems." We all seem to anticipate them. If you spend all your time solving somebody else's problems and your own problems, you are never going to have enough time for opportunity finding. If you spend 70% of your time over there and 29% over in the other direction, you have only one percent left for opportunities.

But if you can spend 70% of your time looking for opportunities and only 10% for problem solving, then you have potential for moving whatever it is your want to do. You never get rid of problems. But if you don't make an investment in looking for opportunities, you are not going to grow. So we began to look at leader attitudes. Some leaders threaten people. Some leaders do everything at the last minute. Some leaders believe anything can be better if you spend more money. Of course, there is leadership by persuasion.

600,000 - 700,000 young people in the schools and we are going to evaluate them and you are responsible. There were 92 districts and 1200 schools. Our state superintendent insisted upon goals and objectives; he wanted to know what kind of results to expect from a good art program.

We art educators had to do a little homework. We drew up a statement with goals for art education in the schools. We developed specific activities that accomplish the goals. Then, once we had the goals and objectives on paper, we had to implement the programs, put the goals into action.

So we are back to our planning. We took a piece of paper and listed activities on one side and we said who would be in charge, when we would start and end, how much it would cost. We kept our plans simple, written on a piece of paper in columns, no big fancy thing. So, after you have one or two or five or six pages, whatever it is, then the planning teams took the plans to the board or superintendent and said we would like to sit and talk with you about a proposal. As soon as you begin talking business, it is no longer a plan, it is a program, a proposal. The minute you go through the door, you are asking for a real response to a real proposal.

The response was incredible. We were terribly nervous but the response was incredible. After I got to know some of the superintendents, some of the principals, I asked why they had responded so well. A number of them said it was because they didn't have to sit through an hour and a half about creative expression and stuff about how art healed the sick and taught reading and stuff like that. We said we wanted children to learn something and that's what the administrator's job is about. We said what we were going to do, when it would start, who would do it and how much it would cost. We did it in 15 minutes. The only decision the administrator had was if he wanted to do it and if he could fund it. No lectures on why art is important, just the facts on getting started. No outrageous event like 14 art teachers and a million dollars to begin. Soft. Look for things that you need to do in terms of developing staff, begin to build your relationships.

One day I got a call, one of the first ones, from Spartanburg. The gal in art called me up and told me she had just presented a plan. I said, "How did it work?" She said, "Well, OK, but I have some problems." I told her to walk me through the situation. She said she went first to the principal. I asked what he had said. She told me he really liked it. Asked if she was going to implement the program and she told me to wait. The principal had never seen anything like this plan and wanted to take it to the deputy superintendent. So I asked what happened then. She said they were so

In South Carolina, looking around at art teaching situations, we found that we didn't have leadership. It is a rural state and we didn't have art directors or supervisors. So we sent the message that the art teacher could be the leader. If we get together and we want to do certain things, we have the capacity. Part of the leader message that we wanted to communicate was that the teachers could be leaders.

We determined two core question areas for art teachers to ask.

1. What is education in your schools, in your school district? How much do you have? What is going on? As the children move from kindergarten or first grade and exit twelfth grade, what goes on?

2. What should art education be in your schools? What should art education be in your district? What should it be in your state? Where are you now? Where do you want to be?

What you need is one target, one focal point, one goal. When you go on vacation, do you just jump in the car and drive for three weeks? Or do you have some place you want to go? You say you want to go to Pittsburgh? You've got a target, a focal point.

First, I said, the reason to have art education in the schools is so children can learn something about art. We didn't have goals that said to buy paint brushes or put art teachers in the schools. Our intention was to enable students to learn something. I can't find anybody in the world that I've run across who will say, "We don't want young people to learn anything". If you can get others to buy into that then I can come back and say I'm going to need some equipment. One of those knowledges and skills the young people need is to learn something about painting and I'm going to need some paint and some brushes. Then they say they don't have any money for that. Then you say, well then we can't accomplish this goal and if we can't accomplish that goal, you're really saying you are against the student learning. Truthfully, the press is involved in this because the argument is that this won't be done because we can't afford paint brushes and that means young people can't learn something about art because somebody who was in charge of that didn't get the paint brushes.

In South Carolina, the State Department of Education, the state board said, OK, Haufield, you're in charge of art education. Your goal is for every student in this state to develop basic knowledge and skills in visual art. You're in charge. You have

impressed, had never seen anything like it, they all went to the superintendent. So I asked, what was in the plan, what kind of stuff was in it. She said, "We asked for nine art teachers". Well I could just feel the life going out of me. I knew what was going on. I said, "You didn't get them did you?" She said, "No." So I'm thinking, how do I salvage this because these folks worked hard on this plan. I really want it all to work for them. This is going through my head while I'm still on the phone. So I said, "I know you have a problem. Can I help you if I come up there?" She said, "No, that's not my problem. My problem is that I need to find and hire five art teachers. They only gave me five. We will get the other four next year."

I knew then that it worked. I still wouldn't advise going in cold and doing that. Eventually we got the administrators involved in the planning groups and we went through 60 - 80 of the districts. All of them followed the steps and at least got something. They didn't all get everything they asked, but every one of them got something that they asked for and they moved forward with it.

Now you may not get it all and it may take years to do it. It's the hardest work. But it can be done. The only resource you have is you. The best resource you have is you. You can't dump it off on anyone else. It will change because of you.

The concept here is the development of people. Focus on that. Focus on building relationships, on understanding other people and what it is they do and can do. Don't wait for the future to happen to you, make the future happen.

Some hints. Don't try to do everything under the sun. Focus on a few goals and work toward them. It's much better to have two or three or four things you want to really accomplish than have 50 and not get 49 of them done. Focus on a few.

Don't write books. Keep your plans simple, 2 - 3 pages. Don't try to make it too complicated. Don't overdo it. Keep it simple. Update it every year. What were some of the successes?

Make the system work for you: don't confront it. Concentrate your energy on solutions and opportunities. Concentrate on what you can change. Focus on the questions.

**Mrs. Charmaine Rusu
President
Arizona Parent - Teacher Association**

• • • Special Note: Throughout her presentation, Mrs. Rusu was also showing slides. Parents interested in viewing these slides can do so by requesting the video tape of her presentation.

While I am speaking, you will be able to visually enjoy the slides of our national winners from the Reflections Program Annual Fine Arts Competition. I hope they will be a thrilling and exciting for you as they were for me. They represent the work of children in grades K through 12 and will let you see some of the talent these children have.

In 1969, the National PTA and its State Associations launched the Reflections Program. This program involves Kindergarten through 12th grade youngsters in nationwide arts competitions. There are four categories in this competition: visual arts, photography, music and literature. More than a quarter of a million students in our nation and on American military bases in Europe participate each year. Students in Kindergarten through senior high interpret each year's theme by contributing within each of the arts categories. Themes have included: What makes me smile; In Liberty's view; Proud experiences.

There are four objectives for this competition.

One is to provide an opportunity for children to utilize their talents by expressing themselves through original works of art;

Second is to emphasize the value of cultural arts in the school and to recognize the cultural arts as useful in daily living;

Mrs. Charmaine Rusu, President of the Arizona Congress of Parents and Teachers has been involved in the PTA for the past seven years. During that time she has chaired numerous committees on local, district and/or statewide levels. Charmaine served as a president of her local unit, Echo Mountain PTSA, from 1985-1987. During this time, Echo Mountain PTA was twice named the "Local Unit of the Year" by the Arizona PTA. In 1987, under Charmaine's leadership, the National PTA named Echo Mountain PTSA the Region 8 "National Advocate for Children".

As a state officer, she has served three years as Northeast Maricopa Regional Vice President. During this three-year period, her region has become the largest, strongest PTA region in Arizona.

Third, to give recognition to creative students as a means of encouraging them in fine arts;

Fourth, to encourage local PTA's, PTSA's and STPA's to use the program to generate enthusiasm for other PTA projects.

Reflections stimulates close working relationships between parents and teachers for the benefit of teachers and the children they teach.

This year, the National PTA and the Getty Center for Education in the Arts are sponsoring a joint project designed to educate parents about the importance of having visual art education for all children in the public schools.

The National PTA is seeking local unit and council PTA's that are interested in hosting a statewide parent meeting during the fall of 1988 on the importance of visual art education. Fifty-two sites will be chosen from around the country. The National PTA and the Getty institute will provide the materials and the brochures for the hosting schools. Various sites will be chosen as follow-up sites during the winter of 1988. The results of these meetings and the follow-up interviews will help determine the feasibility of conducting further art education projects.

The National PTA and the Arizona PTA are very concerned about the quality of art education all children receive. Reflections is 20 years old now, but it is just starting to grow... just starting to touch young hearts and minds. Symposiums like this one today, will help spread the word that education is not just "book-learning"; we must educate the whole child: mind, body and spirit.

I would like to add at this time that there were ten schools in Arizona that have applied for the Getty art project. A Tucson fine arts magnet high school has received the grant, and, again, we are really extremely pleased about this. There was a total of over 300 applications this year from all the states that want to participate in this project. The National PTA and the Getty Center for Education will be releasing a publication for parents entitled, "Make Art Part of Your Child's World". A sample copy will be sent to all PTA's in the fall of 1988.

Depending on the outcome of this pilot project, the National PTA and the Getty Center may be sponsoring further efforts on behalf of art education in the future.

Now I would like to tell you about a local unit's success with a fine arts festival. The unit is the Echo Mountain PTA, of which I am proud to be Past-president. You do

not have to be a professional to start an arts program; you just have to care, and to be willing to spend some time seeking assistance. As a parent, I have always cared, had an interest in the arts and wished for a program to give the children of our school more than just a basic arts education. I went to both the principal, Mrs. Judy Duval, and the art teacher, Jina Ferraro. After much discussion on the art need(s) in our community, we started planning a program tailored to the needs of our students. With the cooperation of the parents and teachers, goals were set, plans of action were laid out and the program was implemented. We are in the fourth year of our program, and we are still expanding. The program is more than just participation in the National PTA Reflections program.

It is exciting for me to know that I was part of starting that program, and it is still continuing even though I am no longer the president. Because I had been trying the Reflections program for a couple of years at Echo Mountain and it just was not getting off the ground, I thought, "Something has to give here." In relation to what Dr. Hatfield said yesterday, it is not going to happen overnight and you cannot give up. You have to try something else. If one thing does not work, try something else. So I did.

The first year I went to my principal alone. She was not able to help me. The next year I went to our art teacher, Mrs. Ferraro and asked her, "Would you be my cultural arts chairman?" She said, "What does that mean?" I said, "Really not a whole lot, but let's talk about it."

Surprisingly enough, we went from the Reflections program to a whole, year-long art program and now we are in our fourth year. We have a continuous, year-long schedule of activities centered around all aspects of the arts, including dance, music, and the visual arts. The PTA sponsors the program and provides financial support for the program. Last year, \$3000 was set aside for the arts at Echo Mountain. Some of the activities included: a child's play: Clarissa's Closet in November which exposed the children to drama and music; UNICEF—Hats Around the World was presented in November; Festival of Trees in December, a visual arts experience for which the students helped to raise money. They bought the tree, made the decorations themselves. This was really rewarding to them. They did it. It was their tree, their decorations, their work. It is a tradition now at Echo Mountain. It is one thing that we will probably never do away with.

The Nutcracker was performed by the Arizona Ballet in December, displaying music, dance and literature; UNICEF: Masks, also in December featured visual arts

mask-making. Ted Brown as Monet was featured in January. Indian Legends by the Encore Strings in March presented Native American music, culture and history; Big Anthony and the Little Golden Dream also by the Encore Strings and Dance in May. Displayed music, dance and literature; Desert Winds, also in May was another music program. There was so much more that I cannot go into.

These performances are accompanied by classroom activities designed to supplement the curriculum and to provide the students with suitable information to allow them to better understand the performances. Many teachers designed creative writing classes around the performances. Mrs. Ferraro emphasizes the visual aspects of the performances in her art classes. As chair of the Echo Mountain PTA's Cultural Arts Committee, she, together with the parents and teachers of the school, constantly monitor the efforts of the arts program and are always seeking new ideas and concepts to present to students.

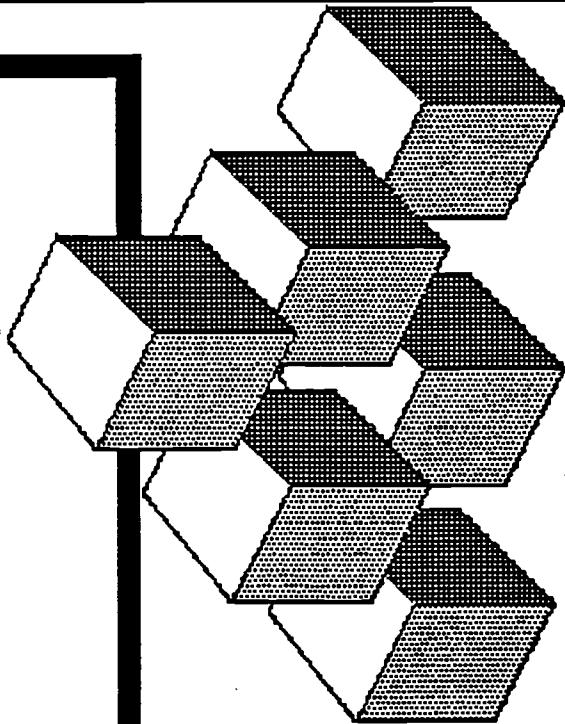
We did not want to just raise the money and say, "Here is the money; now you do the work". That is not what it is all about either. We raised the money. We gave our art teacher the money, then worked together as a committee to talk about exactly where we are going and what we want to do. It works out beautifully.

As you have heard, this program tries to cover all aspects of the arts. Education must reach the whole child to be effective. If anyone is interested in this type of program, please contact me for more information.

In closing, let me once again say that you do not have to be an art professional. I had an interest as a parent and I went to the right source.

Take the initiative. Seek assistance from the professionals and design together, parents and teachers, a program suitable to your students. I am proud to be part of the National and State PTA and I am also proud to be part of a local unit that cared enough about all the children to implement an arts program. PTA is an advocate for children. We work and care for all children. Every child is special and every child has a right to a well-rounded, academic and culturally-oriented education.

Ms. Thava Freedman
Member
Holbrook School District Governing Board



Let me take a minute to explain some of the things that the Arizona School Boards Association does.

We are an association whose membership is made up of your local school board members. Our organization trains the school board members in leadership skills; we put on seminars so that board members will be on the tight edge of education. We need to know what the current issues are, we need to be informed, we need to develop school board skills because we are the people who make decisions that affect children and affect your lives as teachers.

The Arizona School Boards Association does a very good job at teaching leadership skills. We put on conferences, such as a law conference every year. We learn what the laws require of us and how to deal with various malpractice suits and issues in the law that affect school board members. We also publish a journal to which many of our members contribute.

I am here today as a parent, a teacher and a school board member. Parenting is very important to me. My three children are probably the main reason I ran for the school board. As an art teacher, I want to be on the board, too, so that I can make decisions that affect the educational process. As a board member, I am interested in the education of children. Everybody involved in this process wants children to learn.

Ms. Freedman wears many hats. Having received her bachelor of science degree in art education from Pennsylvania State University, she has taught art in the Philadelphia schools for nine years and knows much about the realities of visual art in education. Since moving to Holbrook, Arizona, Ms. Freedman has done volunteer work in the school district and successfully ran for office to serve on the school board. Currently, she is the Navajo County representative to the Arizona School Boards Association and has been a member of the Board of Directors of ASBA for four years. For three years, she has been the federal relations network member for the National School Boards Association.

This is Ms. Freedman's first year as the Arizona School Boards Association representative to the Arizona Alliance for Arts Education. She is also a member of the Painted Desert Artist Association and the Arizonans for Cultural Development.

When I first came to Holbrook, I was dismayed at our arts program. We had a good art teacher in the high school, but our elementary program consisted of holiday projects and mimeographed coloring sheets. That was one of the motivating factors to get me on the board. I thought I'd be able to change things and quickly. Then I got elected and after the second meeting I thought, "I am going to be lucky to accomplish

this in four years!" Actually, I had to run for a second term to get things really started.

One of the things I want to do today is to let you know just what the role of a school board member is. I think, in building a relationship, you have to know where we, as school board members, are coming from. There are so many pressures on the five members of our board to achieve, that it can be a little frustrating.

Here's an example. If I asked you to raise your hands if you think the following four things are important, I think you might support all four. They are math, science, visual art, reading. I think we are all on the same track here.

Now, as a board member, you are going to do the same thing only this time, you are only able to choose three out of four to be in the schools. This is what happens to board members. We say, "Here is your 'pie' this year and we have to slice it up." The first slice is for salaries. Ninety percent of the budget is already gone for salaries or benefits or state-mandated things, buses or transportation. Ninety percent is gone. Of the little slice that is left, the board must determine priorities for the community. We have not talked about our sports program, the health program, music, a trainer for the football team.

This is where the frustration comes in. This is where you need to be a strong leader. This is where you must be able to tell board members how important a subject art is and why it is fundamental to the learning process of children. A person favoring art has to sell art to the other board members. In doing that, you are also selling it to the community because you are elected to represent them.

There are four things that board members legally must do. Boards have to hire and fire personnel; they are in charge of the budget process; they set the curriculum and they are supposed to visit all the schools as a group.

It should be pretty simple, then, as a board member, to enact an arts curriculum if we are in charge of hiring and firing and setting a curriculum and then visiting to see that it is done. But after our little voting exercise, you can see how it is really not so simple. Of those five members, three of them are going to have to vote to get that plan enacted. That is a reality, too. Even though you may be the strongest advocate for art or music or sports, you have to convince at least two other people to go along with you. You have to deal with those personalities. You better have a game plan on how to do that.

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My game plan includes the five "aces": motivate, initiate, formulate, delegate and evaluate. This gives me a game plan with which to get something started.

When I came to Holbrook, I was a little dismayed at our arts education program. So I started volunteering in my daughter's classroom in kindergarten. I have done that now for the eight years we have been there. Every week I try to teach an art lesson and to get the teacher motivated for teaching art on a discipline-based frame. We talk about the children and the artists. We use art history and art criticism and aesthetics in presenting the lessons. The teachers in my daughter's school were very interested in this whole process. And that kind of motivated them to learn more about art education. The principal became interested and that started to move the program along and develop more interest.

About two and a half years ago, a workshop was sponsored by the Getty Institute and the Southwest Regional Art Symposium. They invited principals and board presidents to attend this in-service workshop for the day. Well, my superintendent knew that there was an interest in art history, and he himself did not know that much about the art program. So he approached me (at that time I was board president) and said, "Well, should we attend this conference?" I said, "Oh! Let's do it, for sure!"

Well, the superintendent and I went down to the conference and he was really just pleased with everything he learned that day. He said, "You know, Thava, I think we really have something here. This can be good for art history. Let's go back and see what we can do about it."

He took the ideas he learned that day to our faculty advisory committee which is composed of principals and teachers. He talked to them about it. They were willing to listen and they got a little excited. People want to know how to do things because they want the children to learn more.

The principals and teachers and superintendent took it to the board and said, "We have this idea about presenting a two-week, in-service for classroom teachers on the teaching of art." The catch is that the two-week workshop is in Flagstaff and you need to send a team of teachers and principals to Flagstaff for two weeks.

Well, it is difficult to motivate people to give up two weeks of their June vacation, but our principals and teachers and superintendent were willing to try. So the board had to free up some money to do that. And, really, art is not that expensive to

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initiate. It is not like sports where you have to have a whole field, and you have to buy it, then you have to level it and build the stadium. You do not have to do that for art. So that is a real strong point in art education.

Our principals and teachers said okay. They would live in a dorm, commit two weeks of their time to the study of art. I thought that was a very commendable thing to do. I was real proud of our principals and teachers. I was also worried. What if it didn't come off? What if it was a negative experience?

Well, I had confidence in the whole joy of teaching art. It was not only a good professional experience for these teachers, it was a good personal experience. They learned about the teaching of art, they learned that this was a base for art education, and their own personal skills were increased. They were enthusiastic when they came back from their two-week workshop.

Our principal was also pleased. "There were artists as my table. I know I need to learn more, but I was really surprised at how much art really can help the children and how it is fundamental to learning." A wonderful thing had happened. He was sold on art.

I knew things were really successful when the principal came to the board meeting. About two hours into the meeting, the board members were getting a little antsy and tired. They had worked all day, come to the meeting, confronted issues, listened to the public and they still had to write their reports. Our principals presented our five year art plan. They were all excited about their proposal. The board members had copies in their packets and they looked it all over. They did not give it a whole lot of time because they were pleased with it. Like Dr. Hatfield said yesterday, If you give the administrators and the board a good plan, and they read it, you have done a lot of good work for those people and they are pleased with it.

Mr. Cassidy, our principal, was supposed to present it. He was so disappointed. He wanted to talk about art and we did not give him much of a chance because we thought it was a good plan. We were sold. So we delegated to the principals to implement the program, monitor classroom teachers and evaluate the program and come back to us in six months and a year to let us know just how it was working. And that is just what happened. We are even ahead of the goals that we have set for ourselves. We are an art education program.

We went and trained our classroom teachers. We did this rather than go for an

art teacher in every school. Let me tell you why we did this.

We are a small district in a rural area. We had an art teacher who did not choose to stay with us and we felt down about that. She was not good for the art program and we lost a lot of support in the community for art education. People expect something for their money and the children were throwing around clay and not really accomplishing something. Parents knew it. The principal was upset because he had to be in there monitoring and evaluating and working with that person to retrain her. The principal has other things to do. So she left.

We had to restart somewhere so we tried to get our school teachers to be at least supportive of the arts and of the whole concept of art as important in education. Now we are to the point where they are saying, "It would be nice to have an art specialist to help. . ." And I feel really good about our elementary program now. I know that even if we had a specialist and that specialist did not stay, art would stay.

Also, at this point, we are a declining district. This is a reality for our board, too. As a declining district, we even have to consider removing teachers. We have not gotten to that point yet, but we are always fearful that that is going to happen.

Last September we had a lay-off in our town in a new industry. It is a big industry, but it had a little lay-off. That affected 30 children. It will affect our budget. We are hoping to keep the teachers we have and cannot see our way to hiring an elementary art teacher for our two schools.

One other thing I would like you to take home with you: you may want to encourage people to run for your board who are supportive of the arts. That is a kind of bottom-line thing. I always look around the town for people I think might be good on our school board. It is not easy to do. A board is a special interest group. If you know someone who has broad-based skills but is also supportive of the arts, it helps to get such a person on your school board.

You do not run for the school board unless you are a sincere and dedicated person because it takes a lot of dedication to attend meetings, to do your work, to study, to read through those packets and to be current on your issues. You also have to have a strong ego to go out and run for an office. It doesn't matter if it is a small town, middle-sized town or large one, you have to be able to take those stones and tomatoes being thrown at you and still hold steadfast to what you believe.

So you get these differing personalities on the board and you have to deal with these differences. There is always one whom I will call the "money person". These people only see things in terms of dollars. When you present for the arts, you have to address that person in terms of dollars. How much are these programs going to cost? What are you going to get for you money? If that person is going to ask you that question, you need to be prepared. You need to tell that individual what you are going to do with the money, how it will be spent, what it will really achieve. Once you get that person on your side, he or she will always be on your side.

Then you usually have somebody who is what I call the "soap opera person". This person likes to make decisions in a crisis. Issues must be dramatic and important, filled with emotional content. Like, the very soul of the child depends on the need to express himself.

Another type is the "manager" type. They want to know how it is all going to work out. They believe that they will spend the money, they believe it is important, yet, HOW we are going to work this is of great concern. How will it be scheduled and managed? Who will buy the books? Make it easy for them. Present them with the scheme of how it will work. Then they will be sold.

The basic principle is: you need three out of five votes. If you can convince the dollar man, the emotional member and the manager, you have three votes. You may never be able to convince four or all five members.

The other two members might be like the following. Some people run for office, then just sit up there and vote yes or no. They will not give hims and make comments so that you can read them. You never know what they do or don't support. In short, you have the "silent majority" up there to deal with. The other type is the "maverick". You might think you have full support, only to find at the last minute, when the vote is taken, that this person has had a mind change.

Now I am just giving you an example of five personalities. What you really need to do, as an advocate for the arts, is to go to a few board meetings first and see what type of board members you have. Plan your strategy. You need to have a plan and you need to stress that art is fundamental to learning, that it is a central and basic essential to learning. It is not a frill, it is not an extra.

If our nation is going to really be a leader in the world, we have to develop critical thinking skills. Our job as board members, our job as art teachers, is to make

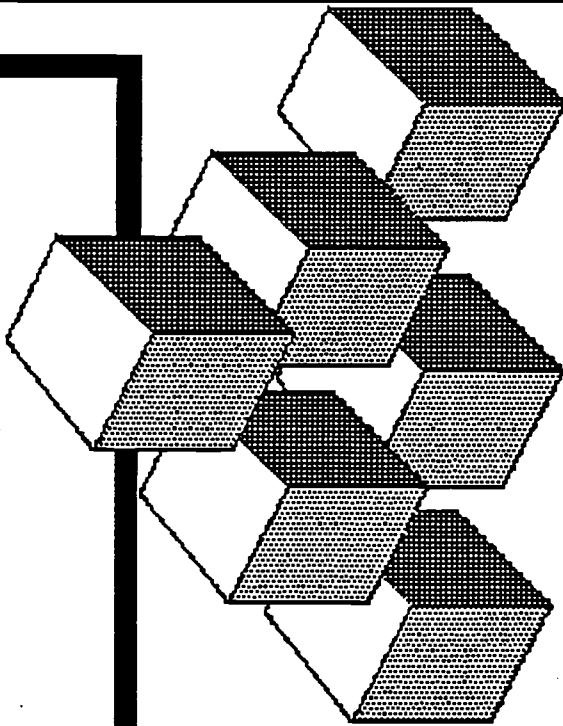
sure the next generation will have those skills.

The other day my husband asked me why I had run for the school board. I was reminded of a little story that I read. About a rabbi. He walked through a field one day and came upon an old fellow planting an acorn. He asked, "Sir, why are you planting that acorn? Surely you do not think you are going to live long enough to watch that grow into an oak tree!" The old man looked at the rabbi and said, "Rabbi, my ancestors before me planted trees so that I would have the shade and fruit of those trees, and all I am doing is doing that for the next generation to come."

I kind of think of that as a school board member. That is what I feel like we are doing, trying to plant a seed for the next generation, of which my children will be a part.

I hope you will be able to help me with the nurturing of that seed.

Mr. Ed Ariaga
Principal
Tucson High Magnet School



As you know from the introduction, my background does not include fine arts. I am not a trained fine arts person. I do not have any certificates and endorsements. The closest to the fine arts that I have ever come is in the third grade when I played the trumpet. They converted me to the trombone and then, when I was in fourth grade, I played the drums. I think the music teacher was trying to tell me something. That was the end of my fine arts career. I went ahead and did something else with the extra time going to sports.

That is the extent of my fine arts. I think you should know that up front. I will not be able to speak to you from the perspective of having a degree or certification or endorsements or teaching experience in fine arts. What I would like to do is share with you, as a high school principal, what kinds of things can happen, should happen, and will happen between staff and the administration that can directly affect the fine arts. And I will share with you ideas that we have done in Tucson High Magnet. Please bear in mind that the opinions and reflections I have are not necessarily solutions that will work in every school. But, there are some generic kinds of things that can occur, that can happen, that will be supportive of fine arts and also enhance the programs that we have been talking about.

Mr. Ed Ariaga is the principal of Tucson High Magnet School. He received both his bachelor's degree in American History and Spanish and his master's degree in American History and Secondary Education from the University of Arizona. Ed has taught at the middle and high school levels. In addition, he has held a variety of administrative positions including: Director of State and Federal Programs, Director of Desegregation Programs, and Director of Personnel. Ed has spent the last four and one-half years studying and observing various Fine Arts Magnet school programs. He is a member of the National Association of Secondary School Principals and the Association of Supervision and Curriculum Development.

Tucson High Magnet School is an old, downtown city school in Tucson. There is an "essence" in an old school that attracts the arts. The woodworkings, the high ceilings, the wood floors that are a pain to maintain but which are gorgeous. We have a beautiful auditorium with a ten-ton chandelier in our foyer. There is a three-level balcony and our auditorium was built for a concert hall so you can stand on stage and basically talk as loud as I am now and you can be heard all the way back to the last row of the third tier. They do not build schools like that anymore. So I am fortunate that I am a principal in the oldest existing high school in Arizona. We are 78 years old.

Our traditions and our background go back to 1910. The graduates from Tucson High include Senator Dennis DiConcini, State Supreme Court Justice Stanley Feldman and the list goes on and on. Today we are an old high school, predominantly minority. High, 62% minority. Probably 75% live below the poverty level. We have at least ten barrios where our Hispanic students live.

I am a graduate of Tucson High so you will hopefully pick up my enthusiasm about my alma mater. I am extremely proud, of course that we won the state baseball championship last year. But that is just another aspect of our program. It does reflect what is happening in the school, the flag, the tradition and the excitement.

We were declared a magnet school five years ago. There is no court order requiring the district to desegregate, or integrate, whichever term you might want to use. It was a community-based effort, pushed through the superintendent and the school board and became a reality in the school year '83-'84. I was Personnel Director. I wrote the job description for the principal of Tucson High Magnet twice and never dreamed that the superintendent would call on me a month before school started to do the job. I was writing for somebody else. I was the least likely candidate to be assigned to the magnet school. But that changed. I have been totally indoctrinated by my fine arts staff.

Let me share with you what my definition of fine arts is and what it is not.

To me, the fine arts include all performing arts, all visual (2-D and 3-D) arts, the humanities, poetry, photography and printing, metal sculpture, stained glass and it includes the integration of humanities and the fine arts into the curriculum. So I will generically refer to fine arts, but understand that I am including all of these things, not just the visual, not just the performing, but everything else, even woodshop and stage design.

As a site administrator, I support the fine arts because, as I see it, the arts are the only place in the current curriculum where a child is given an opportunity to express himself, to be creative, to do all the things that we have, for nine or ten years, stuffed in them. We get children in the first grade who are creative. They are creative. But something happens to that over the years. We make robots out of them. By the time they get to high school, they are no longer creative. Those juices have been drained out, lost, evaporated. They express themselves sometimes in ways that we do not appreciate and they find themselves locked into situations in the curriculum. So, from a high school principal's perspective, I see the fine arts as more than just the curriculum.

I see the fine arts as a place for young people to get involved, to be creative, to work with others. I see the arts as a place where children can grow and develop. It should be happening in all other curriculum. It is a tragedy that we are not creating the environment for a lot of these children to do these things. To me, the arts are a natural place for this to occur.

I see the arts as an important aspect of our education. The appreciation of the arts, the understanding of the arts. When you listen to music or see a play or drama, see pictures on the wall, you can appreciate them. Part of the learning at Tucson High is having students become good audiences.

Next year, we will be the largest high school in Tucson. 2600 students. A lot of children come to us with no appreciation of the arts, no awareness of how to be a good audience.

Next, I want to share some thoughts about funding. When I was looking for a title for this presentation, I thought about different smart titles like "Can the Fine Arts Survive without Chocolate Candy Bar and Bake Sales?"; "Is there Life after the First Musical?"; "Is there Life after Band Aid?"; "Is there Life after the First School Exhibit?".

It is a tragedy that we have allowed ourselves to be put into such a position where it is even expected by some administrators that the arts people will sell \$3000 worth of chocolate candy bars to buy the makeup for the drama or the brushes for art. If your district is like ours, chances are the warehouse does not keep the good brushes and paint and paper in stock. Chances are they stock the very cheap paper, pencils, brushes and paints and therefore, spend thousands of dollars on this cheap equipment which, halfway through the year has bristles falling out of the brushes, paint going stale, paper that has crinkled and the teacher is back to square one. One of the places that we can start is to inform our purchasing departments and our district central administration: Let's buy quality stuff. Let's get the quality equipment into the warehouses.

As a high school principal this last school year, over one-third of my budget went to fine arts. This is a business. This is an investment. As a site administrator, I will want to know what I will get for this investment. I put \$8000 into one course for metal sculpture and stained glass. Eight thousand dollars to buy glass, solder, paint, oxygen for the tanks, gloves, helmets. Something neat happened. I walked into the welding shop that is traditionally male and there was long hair coming out of the

welding helmets. They were females! There were females, non-macho, non-males welding stained glass and making metal sculpture. To me, that is worth \$8000. That is an investment paying off.

And the welding teacher who has taught at Tucson High for 33 years and probably had no more than two females in that class did not know how to deal with them. I said, "You deal with them the same way you deal with the males. You give them the gloves, you give them the helmets, you show them how to turn on a torch and you go to work." He was so elated and excited. He is now taking design courses at Pima Community College so that next year he can teach design. This last year I allowed him to use patterns but I said, "You know, patterns are an insult to the visual arts. If a visual arts person come in here and saw you teaching patterns, he would puke." He said, "No. Ed, you have got to be kidding me!" So I said, "Phil, I want to come in here and see original designs. I do not care if it is world-reckoned, I just want to see kids being taught design."

So he's taking two courses in design at Prima. And with his welding background and with the design he is going to get, we are going to stand back and watch those classes go.

Last year we bought a welding computer for \$4500. You set your design and an electric eye comes on and it follows the design. It cuts the piece of metal exactly the way you set it. This is in welding now, my friends.

Am I excited? Yes. For the first time in a long time I can actually see that we are having a direct impact on a high school curriculum that is progressive and different. We are breaking down traditional walls that have existed for 150 years. We are going to use the arts as the infusion. And there is no reason why it cannot be done in every school in the State.

Let me talk a little bit about the payoffs that come out of fine arts.

Of this last graduating class at Tucson High School, five of my seniors received over \$45,000 in scholarships to fine arts schools across the country. One of them received a \$20,000 Fullbright to the Fine Arts School in Florida. All five of the top finalists in the national Carnegie-Mellon search were flown to San Francisco and to

Florida for interviews. Talk about individual payoffs. How many kids can say that they were flown at the expense of Carnegie-Mellon for the School of Performing Arts in New Mexico? All expenses paid to be auditioned and interviewed for scholarships? This is a payoff. This is a comeback.

I don't want to make it sound cut and dry, but the reality is that there has got to be something coming back. I am not going to pump \$40,000 into fine arts and then be told at the end of the school year that there is nothing coming back or "We had a lousy year".

As a site administrator, I want the best teachers for my students. One of the things we practice at Tucson High is that I very carefully write job descriptions to get the kind of person I want to meet our needs.

I want to develop a commercial art program with airbrushing and graphics. So I hired a commercial art/airbrush/graphics teacher. Next year we are going to do all the commercial art for this school and we are going to muralize Tucson high. Okay, in the dictionary, it probably doesn't exist as a word, but we are going to muralize from one end of the lockers to the other end. What is my payback? It is going to take care of an old building; it is going to give it pizzazz. It is going to be the kids that buy into that building because they are going to want no one to mess with their art.

I do not care what anybody says. If kids put artwork up, no one else is going to mess with it. We have from the roughest to the poorest to the biggest. We have them all. And we fill the studio classes. We have exhibits. We put artwork up in the halls. .unprotected. In the five years I have been there, I cannot think of one piece of artwork that even had a pencil mark on it.

One of the problems site administrators fall into is that we build a curriculum to meet the needs of the staff. I build my curriculum to meet the needs of students.

I personally visit the classrooms. I attend the performances. I am there. I understand why it could cost \$45 for a studio lamp. I understand the importance of scheduling.

Those of us from high schools know that the high school schedule can kill any program you want to kill. You do not put advanced band and calculus together in the same hour because a lot of the advanced band kids are in calculus. If you do that you are going to kill calculus or you are going to kill band. Chances are, college-bounds

are going to drop band and take calculus. So your master schedule is probably the most important thing in the high school because it will either complement, enhance or destroy a program. Your site administrator has to be cognizant of this. Master schedules must be flexible. You can't put a very special class like, say, advanced jazz, advanced ballet or tap, in direct conflict with geometry. We have been indoctrinated with college-bound and kids are the ones torn between the curriculum when they have to choose between the arts and the other courses. It does not cost a cent to be flexible. Master scheduling is very basic to the survival of the arts.

Another indirect way of helping the fine arts is to incorporate the arts wherever you an into the curriculum. Case in point: students in the state of Arizona must have two years of history to graduate. Why can't they take art history? Or drama? Or literature? There is nothing in the state requirement that says they cannot do that.

What have you done to infuse the arts into the regular program? You can teach history through literature, through music, through art.. especially in global and world history programs. Students are going to learn their history, they are going to learn their conjugations and their spelling and vocabulary. Why can't they do it through the medium of the arts? It is legal, it is free. It does not cost more money because we already are doing it. We just need another focus.

Who should support the arts? Support comes from everybody, but the site administrator must take the initial step to set the example and the pace.

Let me give you an example. The City of Tucson decided to condemn our fields in order to build a little highway through one of them. They gave the district \$3 million to replace fields. We had to do some changing and we had to build a new stadium for track and football and everything else because they condemned the old one. Fine. What did we do? We built an outdoor amphitheater for outdoor performances under the stars. We made a statement with block and mortar: "This is a fine arts school".

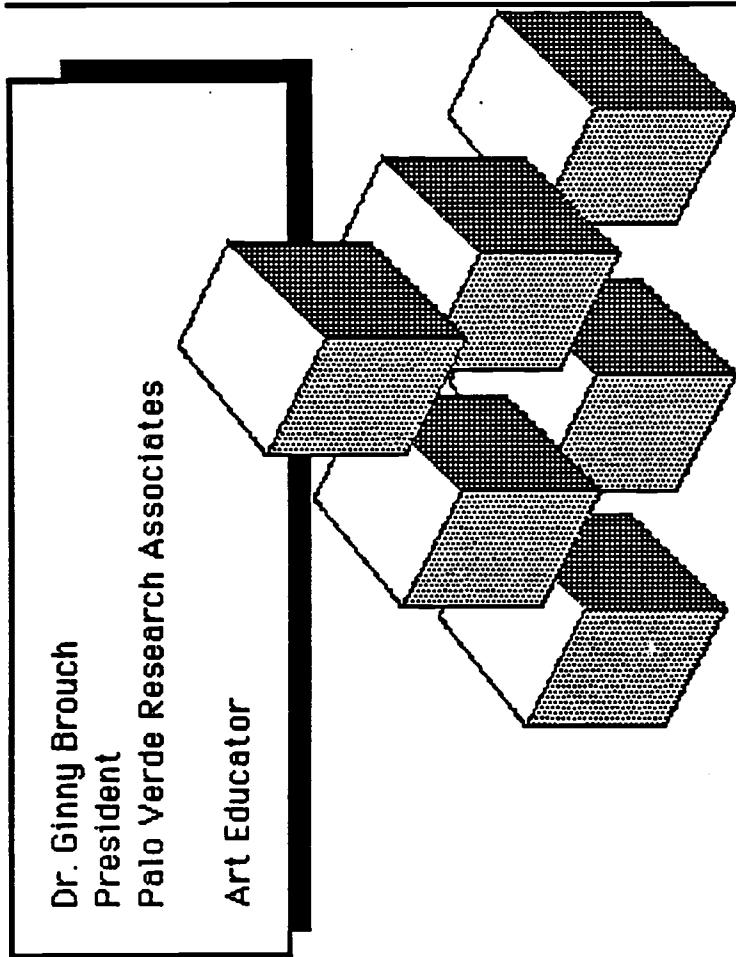
It was a statement and it is permanent. When people come to Tucson High, what do they see? An outdoor theatre and a football field and a track. And a relationship between all that and the arts that are also performed there. That is the statement.

If you have an opportunity in your schools and you are building and you are changing, make a statement. I have been criticized for it by some of the jocks. I ask, how many kids carry a football? How many kids run track? How many kids take the

fine arts? Thousands! You can be 4'11" and 80 pounds and can be the state winner of photography. You can be a jock in photography. In the last four years, our photography program has placed "one" or "two" in the nation. This is in the national competition held all over the country. Photography, to me, is another expression of art. To me, that is where it is happening.

Other important people you need to involve are your school counselors. They can kill you. Because the arts become a dumping ground. Your counselors have to be educated as to what the art program is and what it is not. I am not saying the arts are not for certain problem students. I am saying to structure the curriculum to meet those needs but just don't simply dump young people into any open space just to fill a class. While I wish we had much more time to discuss more items, I will close with another thing we are doing at Tucson High which is an expression of our support for the fine arts. We have developed an endorsement that is going to go on our certificates and diplomas. It is an endorsement of the curriculum the students have taken. When colleges get our graduates, they are going to know that our students are above and beyond the curriculum that is presented in the arts. This is a first major breakthrough for us because what it is going to say is that we not only support the arts, we are going to endorse the arts right on the diplomas and on their transcripts. I will talk more about this when we are into the groups, but I am excited about this because this is a major breakthrough.

Dr. Ginny Brouch
President
Palo Verde Research Associates
Art Educator



My presentation today has a title: Changes Over Time.

This event yesterday and today, is one of the changes over time that we need to look at both in the short range of the last year of planning and the long range of a dream of twenty years ago coming true.

Almost a year ago, when Gretchen first mentioned the idea of this symposium and the visual concept of building blocks, I told her I could see the blocks. They were the kind Frank Lloyd Wright played with as a child, stretching his imagination and building his skills. I could see the building of new relationships much as a child would stack the wooden or plastic blocks carefully one with the next. To see the illustrated blocks as the logo for this symposium's literature is a nice fulfillment of the images in my brain a year ago.

But I am also reminded of a time when visual art educators needed so desperately to meet and confer simply to build networks and communications one with each other as professionals struggling to begin or continuing to nurture fragile art programs in Arizona. I remember a time when one of our speakers told us to stop talking with ourselves and get out to begin dialogue with people in administration, people who could help us to effect change on a much larger scale. Today is a wonderful fulfillment of that change.

Dr. Ginny Brouch is president of Palo Verde Research Associates in Phoenix. Between 1962 and 1981, she taught full time in both private and public schools in Arizona and Florida. Currently she is a visiting, part-time faculty member at Phoenix Community College where she has been teaching design, painting, computer art and computer-aided graphic design. An active member of the National Art Education Association and a past president of the Arizona Art Education Association, Ginny is also a regular contributor to the literature of the art education profession.

There are three parts to my presentation today. First, some personal history so that you understand my position on some of the issues I will mention to you; second, a "wish list" I collected last night and over the last two months from art teachers around the State; and, third, closing remarks on future directions.

Historically, I began as a self-contained eighth grade, classroom teacher. I

learned that in the course of a year, a classroom teacher can know students much better than travelling art teachers can. I also learned how easy it is to integrate all of the arts into the normal, on-going curriculum. We creatively wrote our own constitutions while studying the Arizona Constitution. When I learned that the students had not completed the history book in seventh grade, we role-played the War Between the States before beginning with the Reconstruction of the South in our eighth grade texts. We sang songs in several different languages just for the fun of accomplishing such learnings.

Since that time 27 years ago, I have had the pleasure of knowing some 50,000 learners between the ages of 2 and 84 who have given me the courtesy of their partial or total attention for either brief or extended periods of time. A good learning from all of this experience is that we are never too young to learn, never too old to learn and never anywhere in between ineligible for learning in the arts.

I progressed from a self-contained classroom teacher to that of an art teacher in the university laboratory school, grades 4 through 8 plus consulting for the teachers in grades K through 3. In this school, I had a basement boiler room with three, small, rectangular windows at ground level. There were no acoustics in this room so it sounded like the inside of an echo chamber or submarine with everything rattling around. In fact, the students helped me to turn the room into a submarine. We made portholes out of the small windows, added a make-believe periscope, put charts and maps of places to visit on the walls and ceiling, added cardboard to the floor for sound attenuation and tried our best to do some art. There was not water available except at a faucet outside around the corner of the building. I learned here that you can make any environment work for you. I also learned that some spaces are more desirable than others.

My next, real art teaching job was with a district that gave me three, marvelous environmental experiences. At one of my schools, I had this magic pushcart that contained wondrous art materials and had paper sticking out all over the place. It worked better than nothing, I suppose, but it bothers me that there are still art teachers who have to use them today. In the old days, the architects and woodshop folks must have conspired together. The architects slanted the sidewalks so that the torrential Arizona rains would run off onto the playground lawns and the shop people built art carts that rolled and listed right off the sidewalks, too. At this school I learned that students are great helpers and, when the art cart listed under extraordinary weights, I learned to use words I hadn't used before, ever.

At another of my schools, I had an art room. A real art room where I could put

posters and student art work on a bulletin board that would not have to be taken down as I left the room. I only spent a day and a half at that school each week, but the room was only for art. Eventually it was taken up full time and, as things go, eventually art was cut and the room became something else. It was a good room for art learning and the children seemed to like coming to a special environment for art. So did I. I learned to be spoiled as an art teacher.

At the third school and all day on Thursdays, I was a closet art teacher. I had a closet, a very small closet, in the teachers lounge. In it were portable, cardboard boxes filled with various art supplies which I would carry to the rooms for distribution and use. This was also the school where I broke up a knife fight after school one day and didn't have the sense to be frightened about my behaviors until I was safely in my car heading homeward. It was also in this school where I realized that the visual arts classes I provided for the students comprised the only opportunity in any given week's schedule where they were asked to create from within themselves, to express the unique personalities they were. It was here that I felt the most reward for being an art teacher. It was here that I learned that art is critically important to young people.

In this district, I was responsible for the art instruction for 900 students whom I saw on either a weekly or every-other-week basis. For those days, we had a very good curriculum, too. A balanced, art production, history, criticism and appreciation program. It was only for grades 4 through 8, but it was comprehensive.

Still another opportunity provided me with experience teaching some Saturday morning special classes for gifted children between the ages of 4 and 18. That was fun and quite challenging. The classes were four hours long and I learned that we vastly underestimate the capabilities of most of our children in the primary grades. I worked my way from the older through the younger groups in this situation and from being a teacher to running the whole show. I learned that if we could allocate four hours a week for art instead of only 30 or 40 minutes, we could do a much better job in our schools.

I went on to become a professor and to prepare people to teach. This was frustrating. While on the one hand I touched the lives of many people who would touch the lives of many more thousands of children than I ever could reach by myself, the time was so short and the groups of people so diverse that the task of reaching so many individuals seemed impossible. Some, generally the minority of my students, were art majors seeking to teach. Most of the undergraduate students were education majors preparing for the classroom. The education majors had little or no art in their

backgrounds, so much needed to be done to introduce them to successful experiences without frightening them more than they already were to even be in an art class. It always seemed that there was so much to be done for each person in the classes and so little time to try to make up for the years that had been lost because art had not been in most of their educational backgrounds. I learned that adults can gain as much as five years worth of art information and skill building in as little as one, intensive semester. Most were hungry to develop strategies for improving their abilities to provide leadership in art education.

Graduate work was much easier. Graduate students were art majors and art teachers seeking to improve their knowledge of both teaching and art by acquiring advanced degrees. It is wonderful to work with people who want to be learning what there is to learn to expand professional capabilities. Very few of the inservice teachers who returned to campus to pursue advanced degrees really did not want to be there. Most were hungry to develop strategies for improving their abilities to provide leadership in art education.

After nine years at Arizona State University, I accepted a position at Florida State University. In Tallahassee. My roles there included not only teaching but also multi-level university community workings and administration of the art education department. In addition to working with some outstanding young professionals who earned their masters and doctoral degrees with us, I had the opportunity to help prepare secondary art teachers to survive. In so doing, I hope we armed them with all kinds of weapons that will have an impact on Florida for the next thirty or so years. Those graduates are out there teaching young people some very different things about pushing for art programs; things that we are about here today. In working with the pre-service teachers, I learned anew how difficult art teaching is if you are really committed to doing it well and to building a program where either one does not exist or the one that is in place is inadequate.

Yesterday, when Tom Hatfield was speaking, I was reminded of another saying of his that I don't recall hearing in his presentation to us. Simply put: If you are going to be involved, try to be in charge. The other part of me that grew in Tallahassee was the administrative part. Similar to teaching in the self-contained classroom and pushing art carts at sundry, slanted sidewalk schools, being an administrator is a tough job. I have a lot of respect for anyone who has the courage to take on and do the kind of job it sounds like Mr. Arriaga is doing at Tucson High.

As an administrator, I tried to find ways to facilitate, to do everything I could to help teachers teach better. You need more space? Let's knock out a few walls. More money? Okay. I will go to the dean and beg; I'll help you find a grant and write the

proposal. More personnel? OK. I will try to get another line item. More students? OK. I am out to recruit more students.

As an administrator, I asked for things like crazy for my department and faculty. And I learned several things. (1) When you ask, and you present a good rationale for what you need, chances are you might get what you ask for. (2) Whenever you get something you ask for, expect to owe somebody somewhere something in return (there is always a string attached). (3) Always pay your debts and always acknowledge every contributor's share in building whatever it is that got built. (4) Don't try to change the whole world in one month. Pick something small. Pick a tiny piece of something. Work with it as best as you can, do your trade-offs as best you can, do that job and then go on to the next tiny thing. Don't try to solve all the problems at once because it just is too much to do. You will burn out. I learned about burnout. I have been there. It is not a nice place to be.

When I stopped being an administrator/professor in 1981, I returned to Arizona to rest, refuel and work towards accumulations of research, first in the business arena, then back into the arts. I've also gotten very involved with micro-computers and the things they can help us to do as teachers, as artists and as researchers.

So, on to part two of this presentation and some information I wish to share with you based upon some recent research I have done with selected art teachers in Arizona. For this part, I have compiled a "wish list" that reflects what these professionals have told me they wish they could say to this audience if they had been invited to put in some time up here.

As we move into our round robin discussions today, and as we leave here to return to the realities of our daily worlds, here are some of the specific needs of art teachers in Arizona.

Primary art teachers told me that they need more visual resources for enrichment and more inservice to help them to teach art history better at this level. Some are faced with multi-lingual situations and need help not only in providing arts instruction in a language in addition to English, but with providing cultural / ethnic materials suitable to their special learners.

Elementary art teachers would like art rooms, special spaces to conduct the art experiences. They would like an art teacher for every school that has enough enrollment to support an art teacher. They need specially designed spaces for storage.

Enough of this stuff about taking it all home in cardboard boxes or carrying materials and/or art work around in the back of the car for months on end. They need visual materials, prints, slides, art books. In every environment, there should be quiet spaces for groups of one. The quality of the learning space should be visually and auditorily aesthetic. Proper time should be given for art learning and teaching. This varies by teacher and by level so there is need for flexible scheduling for learners and teachers in art situations.

Last evening I had a special request to mention that DBAE, while viable in some situations, is not the only way to go with art programming. The teacher who asked me to say that said, "Well, say it gently." We don't have time to be too gentle in twenty minutes, so I've said it as straightforwardly as I can. Discipline Based Art Education, known as DBAE, represents a whole curriculum approach. Some of the things that are done in that model are wonderful. As we heard earlier, there are districts, such as Holbrook, that use that model and they go with it and it works for them. Sometimes they wouldn't have anything without it. It's a viable model. There are a lot of models.

Another teacher told me that she would like to see more involvement of the elderly, semi-retired in the school programs as helpers, aides. A lot of the elderly would like to be more involved with young children, too.

Interestingly, no one mentioned the sheer numbers of youngsters that some art teachers see and try to share art with. One gal is responsible for all of the visual art for 1500 students in her district. How many names can you know at the end of the year? How many times can you give in-depth instruction in a media? How can you possibly grade or evaluate 1500 individuals? How can you hold 1500 parent-teacher conferences?

Time and scheduling are critical to the success of an art program and to the quality of instruction that learners receive.

At the high school level, teachers specifically listed the following five areas of concern:

1. A **REAL** fine arts requirement for graduation. In this case, **REAL** means inclusive of the fine arts areas and exclusive of everything that is not specifically a fine arts area. Some schools include foreign languages, computer science, industrial and vocational arts and the like. Just arts, please. It may take a bit of doing to get this legislated, but at least one, real Carnegie unit in fine arts for high school

graduation would be very nice, indeed.

2. Find a way to permit smaller classes in upper division. Requiring a minimum of twenty students per class can cause many classes to "pyramid out". I was blessed in my youth. I had four solid years of art in high school. I had the choice, when I entered, between home economics as an elective or art. I said, "Well, I know how to dust". So I learned some things about art. We had this rich program where we had the art history intertwined with projects we were working on and sat there working on art and talking about art. We had time to go out into nature and do real sketches. It was a wonderful program.

3. Academically gifted are encouraged to do more "head stuff". More people need to know that the arts are "head stuff". The arts are disciplined. The arts require a lot of thinking and the development of a broad range of conceptual skills. The arts help us to push the boundaries of our brains; to push the edges of the envelope. Art helps us to know ourselves.

4. Weighted grades are unfair if they exclude any subject.
5. Art grades should be considered for scholarships.

At all levels, art teachers want to be treated as professionals. We need help in understanding how schools run, what we can do to work with colleagues to make each program a better program and each school a more effective place for learners. Most art teachers I've known are really serious about what they want to do. They try hard. They want to do a good job. They know they didn't learn it all in college. They know that must continue to grow as professionals over time.

At all levels, art teaching is a lonely business. One of the art teachers I spoke with last evening is the only art teacher in her district. She doesn't know another art teacher unless she travels 35, 40 miles. You need a colleague, a comradeship. You need someone to be able to say that you are doing a good job and be qualified in the subject enough to make it meaningful. You need the respect of your professional colleagues.

I began before by talking about changes over time. Changes are still needed to continue to improve the profession of art education. But changes do happen. Designing the changes can cause them to happen for the better.

When we were watching the PTA slides this morning, I was sitting toward the back in the audience going bonkers. At home, on a shelf in one of my closets, I have a set of Scholastic Arts slides from the mid forties. They made slides of the best of the annual submissions for Scholastic Arts and distributed these slides to teachers around

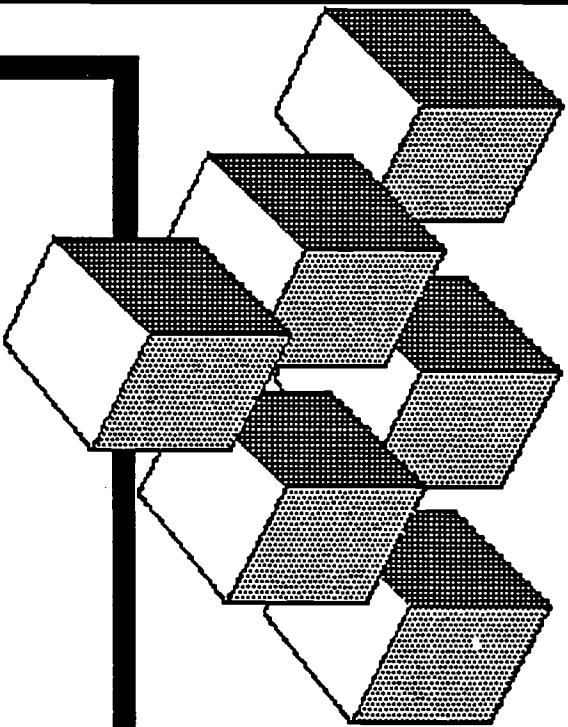
the country. I would have loved to have seen those slides running simultaneously, side by side with the slides we were viewing here today.

As I said to Gene Grigsby during the break, "We really have done something in the last 40 years!" "We have done a lot. The changes are tremendous in the technical quality, the range of subject matter and media, the multicultural valuing, the respect for humans and for people that was so evident in the change from those old slides that are rather stilted and stiff to the marvelous, divergent slides from the Reflections Program that we saw this morning.

My closing thought for you is an affective one. As long as we live in a survival environment, we cannot thrive. This is just so basic, it has to make sense. As long as we are pushing an art cart at one school, running an art program from a closet at another and have a room for which we are responsible at still another school, and we are teaching between 500 and 1500 students every week or every other week, that is not thriving. I'm sorry. That is not thriving. We have to do things to make changes in scheduling and numbers of students per teacher. To thrive, we must really make the arts work like they have begun to work in the Tucson magnet school. Not just for the day we can see females in the welding lab, but also for ten years from then when those same females can walk down the street and say, "Look at that marvelous welded, metal sculpture in the plaza. Isn't it wonderful to have art in public places? I wonder how I can get on that committee and be involved in getting more art in my environment, in my community? I want more restful places. I want less graffiti. I want to buy into my community to help make it a better place for humans to live."

I urge you to dream of a "thrival community", one which celebrates the potentials of all peoples to contribute to a healthier, more beautiful, aesthetically pleasing universe. I join with you in working toward that brighter tomorrow.

Ms. Mary Nackard
Superintendent
Coconino County Office



When Gretchen approached me to participate in this art symposium, my immediate reaction was to decline. My reasons were twofold.

First of all, I felt that I personally would have little to lend to a discussion of the arts. In fact, my exposure to art education as an elementary school youngster was not one of the highlights of my life. Perhaps it was the times. Perhaps it was my lack of ability. But, in reality, perhaps it was the curriculum, the methodology employed, and the teachers who perpetrated it. It was a stultifying atmosphere. It was also one fraught with fear: fear that I would not be able to produce, please or perform.

As a child, I was not bereft of enthusiasm for life. I laughed, was inquisitive, energetic, socially inclined, independent in thought and action. I did pretty well in the academic area. But I became self-conscious and feared criticism if I were asked to draw or sing, which in essence constituted the arts program.

I remember being asked to draw a horse. The magnitude of that feat escaped me at that time. I just thought I didn't have any talent. On my report card, I received a "U" in art. "Unsatisfactory".

Music. Another unpleasant memory. The children who couldn't sing very well, were always relegated to the front row seats. We were branded and consigned to a level of achievement which we could never rise above. It wasn't until years later that I discovered that I had a lower range to my voice and that perhaps I might have fared better if I had been given alto parts instead of soprano parts. But everyone knows that children do not have low voices.

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My skills in penmanship were deplorable. The only encouraging sign I ever received was the word "trying". She's "trying" on my report card. Instead of instilling in me that every person is a special kind of artist, I emerged from these experiences with the feelings that, "I don't care much for art and music. Besides, I don't have the ability". Looking back, I now feel that my exposure to art was as close to criminal as anything I can think of.

I mentioned that my reasons for momentarily toying with declining this invitation were twofold. The other factor was that I didn't see that the county school office could be considered a viable vehicle for delivering the arts message. To many individuals, even those within the educational realm, the county school office remains an enigma. In the next few minutes, you are going to learn more than you ever wanted to know about the county school office.

The office of county school superintendent is a four year, elective office. The office holder acts as an accountant, a record keeper for the fiscal affairs of all the public schools in the county. We apportion all federal, state and local monies. We prepare warrants for the county schools: payroll and expenses. We review district budgets before sending them to the Department of Education. We act as an intermediary between the districts and the Department of Education. Additionally, we conduct school elections and, because Coconino County does not have a community college, we handle out of county affidavits for those who wish to attend community colleges elsewhere.

We sponsor and conduct a spelling bee. We maintain files for professional certification of all public school employees and school bus licensing. We fill vacancies on school boards either by appointing or by calling a special election. We set the school portion of the tax rate and act as a spokesperson promoting and encouraging quality education.

At one time, county school superintendents were vitally involved in the delivery of educational services. Today, most district administrators and school boards develop their own policies, procedures and curricula to educate the young people of their districts. Occasionally, smaller rural districts enlist the aid of the county office to implement various programs, especially with regard to assistance in funding.

Upon further contemplation, I realized that even though we are not directly instrumental in the delivery of educational services, the County School Office is involved with the arts and could be even more effective than it is.

Let me share with you some examples. Please bear in mind that I speak only from the perspective of the Coconino County school office. Those of you who come from other counties may view the services and the activities that emanate from your county school offices in a slightly different light.

Every year at the Coconino County Fair, the county school office sponsors the county school exhibits. Every school, both public and private throughout the county, is encouraged to participate by displaying the accomplishments of the students. The range of the exhibit is as wide as ones imagination. Samples of creative writing, ceramics, paintings and drawings, metal work, video creations, science projects, dioramas, and on and on. The student work is judged by a panel of community members with individual awards as well as overall school recognitions. It has proven to be one of the most popular exhibits at the fair affording a wonderful opportunity to enjoy the skills of our students.

Several years ago, the legislature provided the means by which county school superintendents would provide and administer programs to attend to the special needs of school districts with fewer than 600 students. Because of this program, a number of school districts in Coconino County avail themselves of the opportunity to utilize artists in education under the auspices of the Arizona Commission on the Arts and, locally, the Coconino Center for the Arts. These artists in residence provide the students with professional knowledge, skills, and pleasure which under most circumstances would not have been available for the smaller schools. Some of these districts utilize this program to supplement special education programs. I can see a natural extension by providing art experiences for these special students.

I was instrumental in introducing "OM" (Olympics of the Mind) to Coconino County. This is an international competition in creative problem solving begun in New Jersey in 1978. When the "OM" finals were held in Flagstaff in 1986, the Flagstaff High School team chose "Great Art Lives" as its problem. The students reproduced two paintings of a famous artist and painted an original work encompassing the essential elements of the chosen artist's style. They developed a script and dramatized the events leading up to the scene depicted in one of the artist's works. This was a fabulous opportunity to express their talents in the arts.

The "Academic Decathlon" a grueling ten-event competition for high school juniors and seniors is promoted, sponsored, and conducted by the county school superintendents. One of those ten events is the demonstration of knowledge in the area of fine arts. To prepare for this contest, these academicians spend inordinate amounts

of time studying and learning this material but as a result they are exposed to and gain a vast amount of knowledge which otherwise most probably would never have been realized.

The Arizona statutes provide parents the right to instruct their children at home. The county school superintendent's office monitors this type of alternative education. The law does not dictate what type of curriculum, if any, is implemented. In one sense, the parents and children are thrown to the wolves. They must fend for themselves. Some subscribe to sectarian or nonsectarian curricula; others borrow materials from various school districts or systems. Some beg, borrow or steal, so to speak, from friends and teachers. Possibly others do nothing. Although it is not a part of the duties of the county school superintendent to provide material, I can envision preparing a home instruction curriculum to be available which would include an art segment. Many parents wish to teach their children at home because they are concerned with the individuality of the child. An art segment would lend itself to encouraging flexibility in the curriculum which reproduces the conditions of real life. Being in the home environment, the parent would have a wide array of choices for every mood and impulse. Together they could understand and enjoy the beauty of the environment and interpret this beauty in a way that gives a greater satisfaction in a sympathetic atmosphere. There are so many possibilities for enriching life: natural, functional, practical. These possibilities truly intrigue me.

Radio and television offer unique opportunities to foster the arts. I can picture this: the Coconino County Office sponsoring a "Parents are Teachers Too" patterned after the Yuma County program but enlarging upon it by utilizing students to plan the program, invite the speakers, learn the staging, every facet of the production. The rich ethnic heritage of the Navajo and Hopi tribes provides a fertile field to familiarize the schools with their architecture: hogans and pueblos, of pottery, weaving, basketry, sand paintings, clothing, jewelry, dance, music, storytelling, food. The possibilities are limitless. This too, could be accomplished through our office, perhaps through the use of mobile art classrooms.

Several months ago, Betty Lee approached me to see if Coconino County would consider using a meter to advertise the "Arts, Heart of Education" on all outgoing county mail. Not only did the powers that be agree to do this, the county has continued beyond the set period of time. Who knows, maybe it will be on there forever!

Because funding and resources are such essential elements of a successful art program, it is imperative that the county school office and the business community

strengthen their ties. Traditionally, private enterprise has been extremely supportive of education and the arts in particular. Our office developed close ties with the business community in establishing the Coconino County Academic Decathlon. The competition would never have gotten off the ground if the business community of the county had not given so generously not only with financial support but with that vital component, human resources: giving of their time and talent. The same cooperative spirit could be coordinated to establish arts programs or supplement existing programs particularly for the small, rural districts: scholarships, workshops, in-service training, staff development, sharing expertise, purchasing equipment and material. Using good public relations. Taking advantage of every medium available to promote the arts. Developing videotapes for luncheon or dinner talks. Ideally, using students to produce the tapes. Taking the learners along. Push. Promote.

This naturally leads me into one of the areas where I think the county school superintendent's office could decidedly be of assistance: i.e., by not only utilizing the services of the business world but by enlisting that vast resource, the community volunteers, including parents. Not only are there citizens out there who will donate time and energy but there are individuals with great stores of knowledge and ability who would enhance any art program throughout the county.

Coconino County has some built-in disadvantages. One, it is the second largest county in the continental United States. It takes four hours to drive from Flagstaff to Fredonia on the Utah border, thanks to the Grand Canyon. The sizes of the districts vary from the Chevelon Butte District which has only twenty students in the whole district and only five in the school (the other 15 being transported) to the Flagstaff District which has over 10,000 students. The needs vary so much and the distances are so great that the idea of sharing salaried specialists is a difficult proposition. Therefore, the solicitation and scheduling of volunteers, depending upon the needs and desires of the districts seem a natural for the county school office to coordinate. For all its disadvantages, Coconino County is blessed with excellent facilities and resource people. Northern Arizona University, the Creative Arts and Communication College, in particular. The Coconino Center for the Arts. The Museum of Northern Arizona. The Pioneer Historical Museum. Flagstaff Coconino County Library in its new building. Flagstaff Symphony. Flagstaff Festival of the Arts. The active and vibrant art community of Sedona and other communities are but a few examples of the plethora of talent to draw upon.

The county school superintendents, through their umbrella organization, the Arizona Association of School Superintendents, in alliance with other educational

entities such as The Arizona School Boards Association, The Arizona School Administrators, The Department of Education, Arizona Education Association, Parent - Teacher Association, State Board of Education, State Community College Board and The Board of Regents is in a position to wield a great deal of influence with the legislature to get out the art message and to secure adequate funding.

I have merely scratched the surface of the possibilities of promoting the arts through the county school office. It is virtually an untapped reservoir for implementing and enhancing the arts in education.

Dr. Thomas L. McCraley
Superintendent
Yuma Elementary District #1

I was very impressed with Dr. Hatfield's presentation yesterday. I hope that some of you took notes when it came to dealing with an administrator or with the board. I thought he gave us some very good ideas about "selling" an art program.

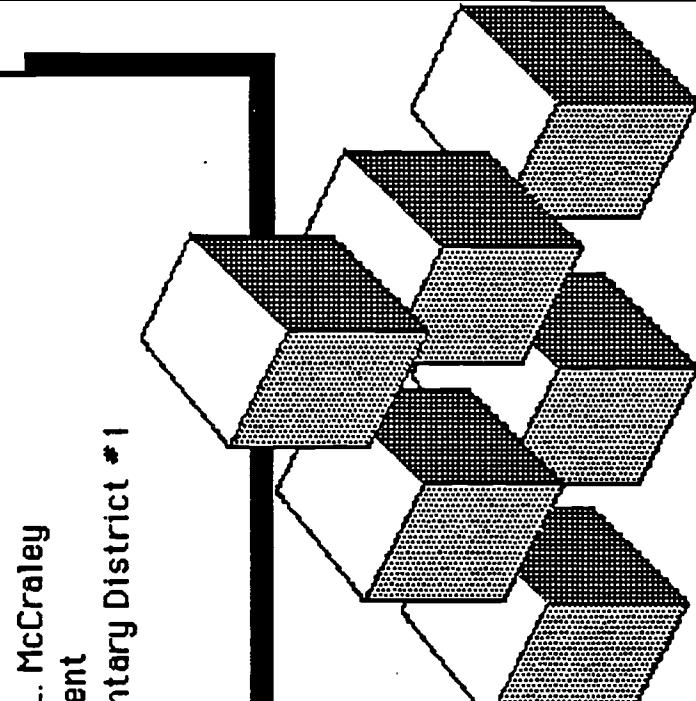
In administration, you are besieged by numerous requests. You have to look at all of the programs, to be an advocate of all the curriculum offerings in the school district. I believe that art education plays a great, integral part in our school programs.

I did disagree with Dr. Hatfield's statement that the reason to have art education is that it helps to improve reading and math scores. My bias is that it will. It will help to improve these scores. Over the years I have reviewed a lot of information on how children learn on both the right and left sides of the brain and about how each side develops differently. I really believe that the total integration of arts programs into the total curriculum will have a very definite impact on how a child reads, how soon he/she will grasp the concepts of math, etc. I think these are good points to be taken seriously about art.

In developing a plan or program to take to the superintendent and to the school board, I think that a good art program needs to have some very common elements. From my perspective, you have to have good leadership, knowledgeable leadership. You have to have people who can sell the program not only to the superintendent and board, but to the community.

You know, a good visual arts program can be a real asset to the superintendent. We certainly have seen that in our school district. There are always a wide variety of demonstrations and exhibitions showing what our children are doing in art not only in our community but throughout the area and state. Our art educators also provide monthly changes of art work in the district offices, a variety of drawings, pictures, whatever it may be that students are doing. Individual board members are seeing this all the time. It is good strategy, excellent strategy.

You are trained in art education, but you should also learn good management and good leadership techniques. Especially if you are the only one in your district and you are totally responsible for art education. It would be totally up to you to sell your



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program. If you had to go before your board you would need a variety of tools and methods, and, as Dr. Hatfield pointed out, you can't just hammer at your superintendent, telling him he's against children or against education if he doesn't support the art program better. That can really put the hackles on a person. I get a lot of presentations during the school year and the one that irritates me the most is when someone comes in and says, "Here is a program. Take it exactly as it is. If you don't, you are a blithering moron."

Over the years, I have certainly dealt with a number of very excellent leaders in art education. My best experience with good art education leadership happened when I came to Yuma in 1978, and began working with Marion Elliott. Of course, she doesn't remember, but I knew of Marion when she was an art teacher in Kingman many years ago. I was a little kid at that time. Later I knew Marion and her husband through my family and her activities in Yuma.

Anyway, Marion knew how to deal with me as an administrator. She kept me well-informed of the programs in our schools and what was going on. She would send me copies, too, of readings that she would have an art education so that I could grow in my knowledge of the art education field. When Marion retired a couple of years ago, I had a large file of information that she had sent me over the years. That's very handy.

I read it. I brought it home with me. Scout's honor, I read it.

I really don't have an art background so one of my greatest surprises was in 1985 when I received an art advocate of the year award. What did I do to deserve this? Primarily, what I did was to provide Marion with a lot of support whenever I could. She did the work.

I think superintendents are becoming increasingly aware that they don't have the expertise or the knowledge to institute a good art education program in their districts or to promote a good art education program. They need qualified leaders. Leaders that have a strong background in art education. A bachelor's degree, hopefully a masters in art education, but people who are good leaders, people who can provide motivation to the art teachers, to the community, to the board members, principals, other teachers and staff. Teachers and staff don't see art education as you do. This needs to be changed.

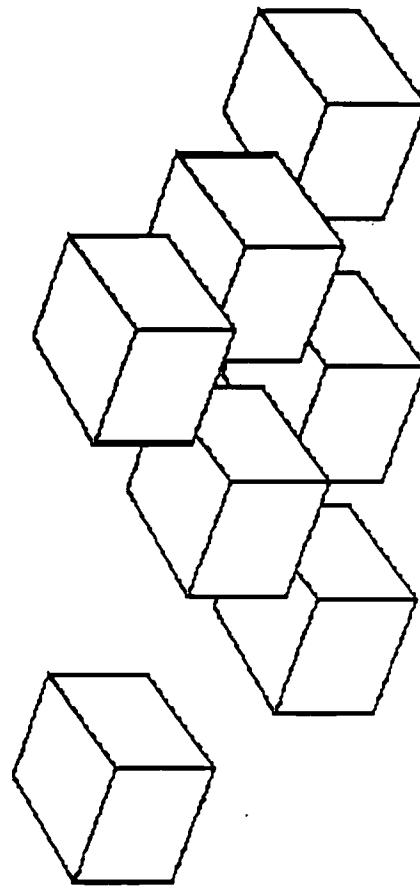
Like the marines, we are looking for a few good leaders in art education. We need you. It is not an easy process to find good leaders.

Once you have good leaders, tho, they need to work with administration to hire and develop good, quality art educators. Mature, dependable, well-prepared professionals. All of the art personnel need to work with administration to design and develop quality curriculum, develop programs.

In the recent U.S. Office of Education report on a national survey of school district superintendents, 64% responded that they had an adequate number of visual arts teachers; 15% felt they had a surplus and 21% felt they had a shortage of visual arts teachers. Of the districts reporting, 42% were not served by full time specialists. Only 26% have full time art teachers.

The national trend is that the school population is again increasing. As we integrate arts into the curriculum and as we are looking for more arts teachers, it will be harder and harder to find qualified art educators. We all need to encourage young people to enter this field.

In closing, let me restate my firm belief that art is integral to the curriculum. It is necessary to the school program. A quality art program is so much a part of how each student learns that it must be included.



Plan to attend the 1989 Symposium in Flagstaff!



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